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with or without acknowledgment, to take a material and substantial portion of his work, of his argument, his illustrations, his authorities, for the purpose of making or improving a rival publication. That the part taken in this case is material and is substantial there is no better evidence than the defendant's own circular inviting subscriptions.

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MUSIC IN RACE.*

IF there is anything to cheer the student of anthropology it is the daily growing influence his science exerts on other and often on very distant fields of inquiry as soon as that inquiry begins to assume a really scientific character. Of the many instances thereof which have lately come under our notice one is too significant to be entirely omitted from this *Review*, although we are unable, from want of space, to give of it so full an account as it in some respects deserves.

Whilst the Anthropological Society of London has been discussing about the connection between race and religion, a very fierce dispute was carried on amongst the musicians and critics of Germany about the Jewish element in modern music. Of course, the subject is eminently one which falls to the domain of anthropology, and nobody but a student of the science of man will be entitled to speak with

*¹ *Das Judenthum in der Music*. Von Richard Wagner. Leipzig: den J. J. Weber, 1869.

² Wilhelm Lübke und Eduard Hanslick über Richard Wagner. Berlin: Louis Gerschel, 1869.

³ *Offnes billet-doux, etc.*, an Herrn Richard Wagner. Von E. M. Oettinger. Dresden: L. Wolf, 1869.

⁴ *Das Judenthum und Richard Wagner*. Berlin: W. Adolf and Co., 1869.

⁵ *Histoire du Lied ou la Chanson Populaire en Allemagne*, par Edouard Schuré. Paris: Librairie Internationale, 1868.

authority in such a discussion. As in religious and political questions, when race has once been admitted, it becomes a factor of the highest importance, so now in a musical controversy ; the science of race is therefore, we repeat it, quite indispensable to form a judgment on many subjects apparently distant and far removed from it ; and to its opponents, who threaten the very existence of such a science, the poet has said,—

“ Ils disent qu’elle est morte,
Moi, je la crois vivante.”

Richard Wagner has played for a quarter of a century so prominent a part in the music and literature of Germany, that we cannot but be pleased to see him enter on an ethnological inquiry and give us his views about the influence of race on music and art, language and literature. Unfortunately for him, he has mixed up personal matter to such an extent with his theory, that it impairs very seriously the value of his pamphlet. On the other hand, there is in everyone of the numerous replies which have appeared to it a violent if not offensive tone of invective utterly at variance with the calmness and equanimity which ought to characterise the treatment of scientific topics ; the cause of it is no doubt an indignation not altogether unnatural at Wagner’s undisguised and unmeasured attacks on Jewish composers and writers of eminence whose works have endeared them to their contemporaries. Of course, we are far, very far from anything like a settlement of the race question or any part of it ; but so much is certain, the time has gone by for simply ignoring the element of race in human affairs ; it is a difficulty we must grapple with ; a know-nothing-policy will not solve it. We, consequently, cannot agree with those who blame and vilify Wagner for having drawn attention to a subject of importance, however much we may dissent from his views and object to the language in which they are couched. The arrogant and self-opinionated style of his former writings has always been a source of complaint to his friends, and a weapon of ridicule in the hands of his enemies ; still the book under our notice is in its personal parts far surpassing the faults observed in his previous works, many passages bordering on the ludicrous if not actually so. To separate from the ever-intruding self of the author what bears on the question of race, and is perhaps valuable, requires an effort in which only an enthusiastic student of science will be successful ; his opponents, however, have replied more fully to the personal than to the theoretical portions of the essay ; we can refer to the latter only.

Wagner maintains that up to the present day the Jews are strangers in the countries in which they are born ; that they speak and write their languages as foreigners do ; that the national element in art

(including poetry, music, &c.) being essential, the Jews cannot exercise any wholesome influence in the progress and development of art and literature: no attempt is made to prove these sweeping assertions; instead of a proof, we merely meet with an appeal to our senses and feelings. But as Tennyson says,—

“They are dangerous guides the feelings,”

and in this instance we are disposed to agree with him. Wagner's adversaries parade a host of well known names to substantiate the claims of contemporary Jews to eminence in literature and art. Still we do not find any exhaustive answer to some of Wagner's remarks; the creative genius of true poetry appears no doubt in an enfeebled form in the modern Hebrew, and the only apparent exception of which we are aware is the case of Heinrich Heine, whose father was a Jew, whilst his mother, if we may judge by a sonnet addressed to her, sprung from a noble family of German extraction. The subject is too wide to be more than alluded to in the present notice, and we must make haste to come to the musical part of the controversy.

It is, we believe, an established opinion that music is the branch of art in which the Jewish element is most conspicuous and successful. Wagner who in his former writings has been exerting himself to detract from the glory which by his admiring countrymen is shed round the heroes of their favourite art, Gluck, Mozart, and Beethoven, who were not of Jewish origin, now undertakes to annihilate the fame of Mendelssohn and Meyerbeer, who undoubtedly were Jews; but instead of sound and impartial criticism of their works we are treated to an argument of the impossibility of Jews composing anything of value at all.

It is stated that if you have no thoughts of your own to express in music you may still go on composing a vast number of works by reproducing in a varied form and manner the thoughts of others. According to Wagner the Jews excel in this particular, and composers of another nationality if influenced by them or by the prevailing (Jewish) taste of the period are apt to do the same. It does now-a-days, he tells us, not matter to the public or the critics, what is said in music, but how it is said. This low estimate of our concerts and operas and their frequenters strangely contrasts with the notion that never at any period was good and genuine music more cultivated and cherished than it is now. Wagner's enemies, therefore, retort that he only becomes a *laudator temporis acti*, because his own pretensions as a leading composer are at present very little appreciated. Another assertion, equally startling, is that Jews are incapable of being good actors or singers or performers on the stage; amongst the causes alleged for this defect we find an allusion, not sufficiently worked out,

to a racial peculiarity in uttering sounds, and to absence of general artistic ability in the modern Jew originating in his selfishness and his unsympathetic and dispassionate mental organisation. Unfortunately Wagner hardly ever condescends to particulars; we must therefore take a great deal more upon trust than we feel disposed to do, and there can be no doubt that his opponents have mostly the best of the argument when they bring forward notorious cases in which the successes of Jews upset the theories advocated by Wagner.

Still that does not go to the root of the matter. There may be some important truth underlying a theory which, unless confined to proper limits, appears to be in contradiction to daily observed facts; this is but of too frequent occurrence with writers who do not proceed systematically with their subjects, and certainly the absence of all scientific method and scientific spirit in the essay of Wagner and in the replies it has called forth is sincerely to be regretted. We can look upon them only as material not entirely valueless to a future enquirer into the place which the Jews occupy in nature; a subject of considerable interest to the anthropologist, one which has often been touched upon incidentally by authors of all kinds and all nations, but never yet treated comprehensively, impartially, and from a scientific point of view.

We cannot conclude this notice without warmly recommending Monsieur Schuré's *Histoire du Lied* to all students of the subject; it treats in a masterly manner a subject which is not entirely disconnected with the subject-matter of the Wagner-controversy, although published without reference to the latter, and in fact some weeks before it commenced. To all anthropologists interested in folk-lore, the character of the Germans, or music, this history of German song will be a welcome gift, all the more so as it is written in an easy and elegant style not at all inconsistent with learned research and laborious study.